

ILLUSTRATION AS PERFORMANCE

In later years, illustrators have sought to expand the boundaries of illustration (Doyle, Grove, and Sherman 2017; Fauchon and Gannon 2021). “While Illustration may be most familiar as 2d printed formats, it can take any form or be produced with any single or combination of media. This diversity makes it difficult to define illustration by its material properties, or to generalize the apparatus by which it has been produced,” write Gannon and Fauchon (2021, p 105). A plurality of modes expressing meanings is present in experimental illustration research. Illustration as performance is a budding branch of our field. In July 2016, the UAL / House of Illustration collaboration *Markings: Festival of Illustration and Performance* sought to highlight the role of depictive and narrative artforms both as and for performance. John Miers argues for the importance of depictive seeing in generating and communicating knowledge (Miers 2017). In Bergen Fredrik Rysjedal (Rysjedal 2019) has been a pioneer in using performance as part of live illustration events since the premiere of *Sound of the Aurora* (2014), *Close, closer, closest* (2016 and *Hysj* (2017). Rysjedal also contributed to developing the use of live drawing as part of the theatre play *03:08:38 Tilstander av unn-tak*, by Transitteateret (In the play stage participants make drawings, collages and prints as integral part) in 2020.

This project explores what happens when sound becomes one of the main modalities in an illustration performance in search of defining ‘character’. I will return to the question of character in various contexts later in this text.